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ABSTRACT

Citing a major survey reflecting attitudes of most Americans toward the arts, this monograph outlines behavioral objectives and recommends supportive programs for elementary and secondary students in dance, music, theatre, and the visual arts. Dance in public education has both individual and group objectives. The student should develop a sense of rhythm and learn to express thoughts and feelings. Socially, the student should develop desirable relationships and learn to appreciate the cultures of other nations. The physical education program should integrate dance at all grade levels and use qualified teachers. Music in public education involves both content knowledge and performing ability. Functional understanding of musical forms, styles, ethnic sources, and history is an avenue for discovering and developing musical talent. In the curriculum, musical resources should be implemented as tools of the learning process. Theatre involves the arts as a social experience. From a basic knowledge of the roles of actors and audiences, the school program should provide theatre experiences throughout the total curriculum. In visual art the student should gain understanding and practical skills of the creative arts. The curriculum should relate these skills to students' experiences. Specific instructional objectives for arts specialists and regular classroom teachers are outlined. (MR)

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ARTS EDUCATION

A CONTEMPORARY VIEW FOR SCHOOLS IN VIRGINIA

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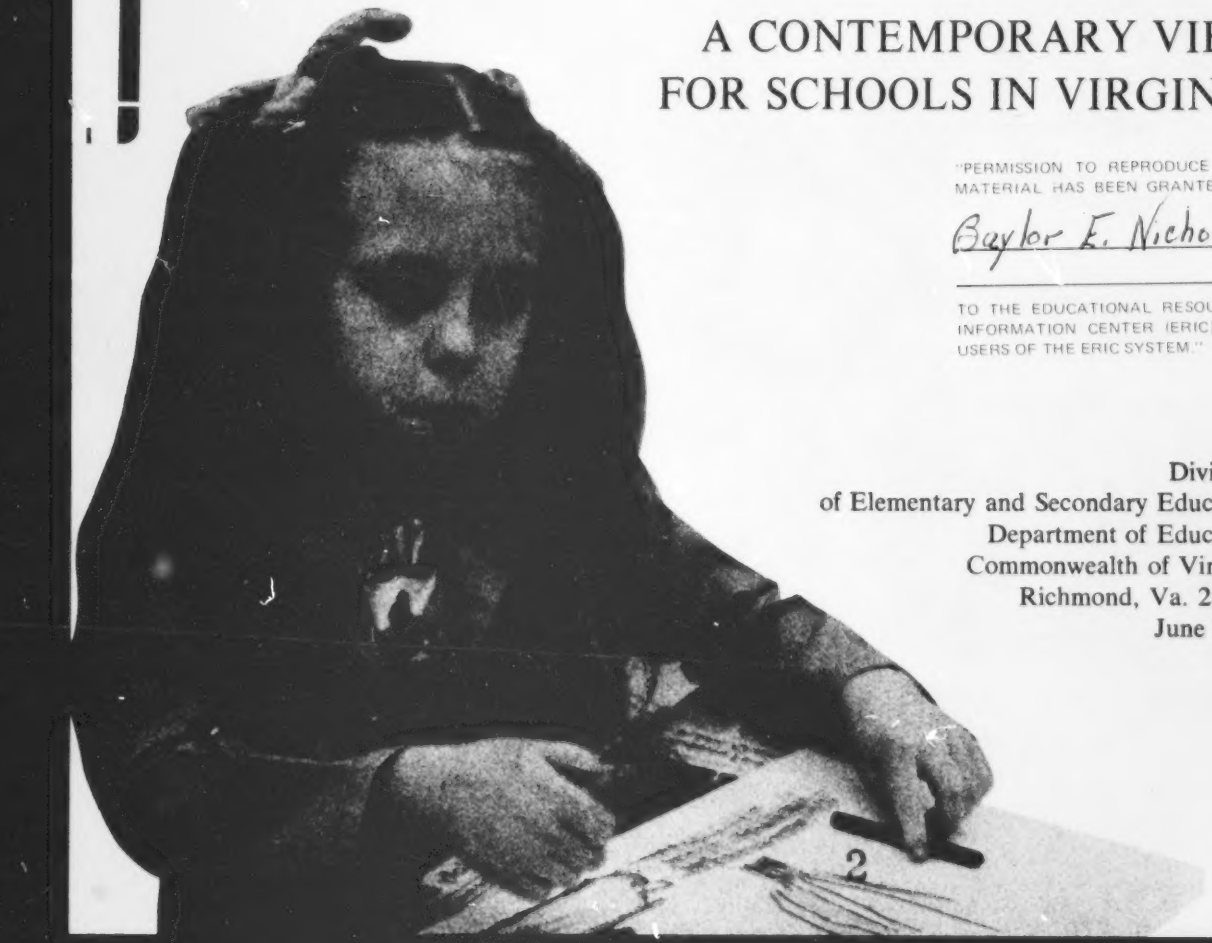

Divisions
of Elementary and Secondary Education
Department of Education
Commonwealth of Virginia
Richmond, Va. 23216
June 1977

Without aesthetic education we miss one of the most characteristic as well as one of the most precious things in the real world.[1]

John Dewey

Foreword

The opinion quoted above was published by John Dewey in 1926. He was not the first noted educator to suggest that the arts and aesthetic education through the arts are "characteristic" of the "real world" and are, therefore, an important element of a well-rounded education. Other educators support this opinion. Education and the arts are, in fact, rarely separated. Historically, the arts have always occupied an important place in education, both as a "way of knowing" and "a way of knowing other things."

The arts may be strengthened in our elementary and secondary schools by resourceful and creative planning, determination of the best possible use of our arts resources, and commitment to Arts Education as an important element of the educational program.

The purpose of this monograph is to further awareness of the arts for all students and to encourage the highest quality of Arts Education for every interested student in the public schools of Virginia.

W. E. Campbell
Superintendent of Public Instruction

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We cannot tolerate another generation that knows so much about preserving and destroying life, but so little about enhancing it. We cannot permit our children to come into their maturity as masters of the atom and of the gene, but ignorant and barbarous about the ways of the human mind and spirit.[2]

Alvin C. Eurich

A Rationale

Arts Education is not so much a new program as it is a new perception of the appropriate functions of individual art programs which sometimes exist in isolation from each other, from other disciplines, and from the school's curriculum as a whole. *Arts Education* is an attempt to strengthen existing programs, stimulate the creation of new ones, and bring them all together in a larger and more cohesive program designed to serve all the students in our schools.

The arts education movement in the United States has been characterized by several goals. Among them are:

- To demonstrate to educators and public alike that all of the arts are appropriate means for the aesthetic education of all children;
- To facilitate the discovery that the arts experience is itself a unique educational process of the highest potential;
- To articulate clearly the concept that the arts and aesthetic education are of critical importance in our struggle to maintain and improve our environment;
- To help art educators develop and utilize the interrelatedness of the various arts disciplines for the common good of all students; and
- To offer a wide range of arts education and arts experiences for all students.

There is both statistical and empirical evidence to support the idea that Americans value the arts. A major statistical survey recently conducted by a leading research organization and reputedly reflecting the attitudes of most Americans toward the arts, indicates that 91 percent of the respondents believes that school-age children should be exposed to arts in the schools. A majority of those surveyed felt that arts courses should be ". . . a part of the core credit curriculum."[3]

> *The public feels very strongly that children should have opportunities to go to the arts and to study arts subjects in the schools. The increasing support for the teaching of the arts as credit courses is evidence of the importance people attribute to this area. This finding is especially significant at a time when suggestions are being heard in some areas that school budgets should be cut in such subjects as the arts. If these cuts were to be made, they would go completely counter to the public's views.*[4]

Arts Education can be of value to our schools and our society in several ways. It can foster an appreciation for different arts media, art styles, and forms of expression. It can help prepare an individual to choose wisely, whether the selection involves the cut of a garment, the design of a building or how to spend leisure hours. It can provide outlets for creative expressions of the kind which individuals need to help them attain a healthy sense of emotional and mental fulfillment. Arts Education also can be a meaningful vehicle for revitalizing teaching and motivating students to learn in all subjects.

There is every indication that students in Virginia value the arts and want arts

courses taught in their schools. Research indicates that of the 31,381 seniors who graduated from Virginia's public schools in 1976, eight percent plan to continue their academic careers in humanities or the arts.

The arts are a means of expressing and interpreting human behavior and experience. They provide a method for developing self-awareness, communication, and personal observation and expression. They chronicle the cultural, aesthetic, and social development of mankind and offer a tangible expression of human creativity. As such, the arts are a useful and important tool for everyday living. The arts put us in touch with the pulsing rhythms of life in a unique and special way that is duplicated in no other academic discipline. They enable us to discover new ways of enhancing life and of understanding it, and without them we are incomplete.

Neither an outstanding nation nor a worthy individual can be intellectually mature and aesthetically impoverished.[5]

NASSP Bulletin

Minimum Criteria for Effective Programs

The Arts Education Program Should be Comprehensive: The arts program should be comprehensive in the experiences it offers and in the number of students it serves. Ideally, all of the arts should be available to every student. As a minimum, each student should know enough about the arts to make a well-informed decision concerning the desirability of additional involvement.

More importantly, all students need at least enough Arts Education to help them develop a feeling of aesthetic responsibility. Present and future generations must accept responsibility for decision making that will significantly alter the aesthetic environment of our nation. We dare not neglect this facet of their education.

The United States Office of Education has written a good working definition for the

term, "arts."

> *"Arts" includes, but is not limited to music, dance, drama, folk art, creative writing, architecture, and allied fields, visual arts, (including painting, sculpture, photography, graphic arts, and craft arts), industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, the arts related to the presentation, performance, execution, and exhibition of those arts, and the study and application of the arts to the human environment.*[6]

The writers of this monograph accept this broad definition of the arts and believe that arts programs should contain as many of those elements as possible. Certainly, any program which claims the label, "comprehensive," should address four traditional areas of the fine arts—dance, music, theatre, and visual arts.

Voltaire has told us, "All of the arts are brothers; each one is a light to the other." Therefore, the program that focuses on one or two of those elements to the exclusion of others is seriously incomplete.

The Arts Education Program Should be Integrated Into the School's Curriculum: The arts should be integrated into the regular educational program. This means that the arts should be treated on a par with other academic subjects and not on an extracurricular or peripheral basis.

Interdisciplinary arts programs should be encouraged. These programs may include knowledge and skills from one or more of the arts and subject area disciplines. The arts may be used to facilitate learning about other subjects, to create joy in arts involvement, or encourage self-expression. Interdisciplinary studies may focus on a theme or topic which would include content from several subject disciplines and the arts. The arts may be brought together in a collaborative undertaking such as the production of musical theatre or incorporated with the study of the history and culture of a given historical period.

Arts Education Should Be Available to Everyone: The curriculum of our schools must include basic or survival skills. It should also include the arts. The arts enhance life and provide creative self-expression and self-fulfillment. They also facilitate the development of practical skills and concepts. Skills with simple hand tools may be developed as readily in a crafts class as in another subject area.

Everyone knows that it requires apprenticeship to see through a microscope or telescope, and to see a landscape as the geologist sees it. The idea that esthetic perception is an affair for odd moments is one reason for the backwardness of the arts among us.[7]

John Dewey

Criteria for Arts Instruction

The various art forms can work together in mutually supportive fashion without losing their individual autonomy or their unique strengths. Each art, however, has its own content. The serious study of that content requires effort and time.

As a student's involvement in any of the arts progresses from the casual to the serious, instructional demands increase to the point where it is unrealistic to expect that they may be met in "odd moments." Especially in secondary schools, extended involvement through formal courses and extracurricular programs is appropriate for those who wish more than a casual contact with one or more of the arts. Breadth cannot be allowed to substitute for depth; nor should superficial experience be confused with the basic content of a good arts curriculum.

It is with these points in mind, that suggestions for minimum criteria for programs in four of the major art forms—dance, music, theatre, and the visual arts are included in this publication. These major art areas include many, if not most, of the sub-areas mentioned in the definition of the term "arts" which is given on page seven.

The best way to keep all arts strong is to keep each art strong!

CREATIVE RHYTHMS

FOLK DANCES

SQUARE DANCES

SOCIAL DANCE

MOVEMENT

OPERA

MODERN DANCE

BALLET

TAP DANCES

CLOG DANCES

THEATRICAL DANCE

CHOREOGRAPHY

What a piece of work is man! how noble in reason! how infinite in faculty! in form and moving how express and admirable! in action how like an angel! . . .[9]

Shakespeare

Dance

Dance in public education should help the student:

- Develop a sense of rhythm, a response to rhythm, and an appreciation of movement and music;
- Learn to express thoughts and feelings through movements performed rhythmically to music;
- Develop poise and adjust to periods of self-consciousness and awkwardness;
- Develop body coordination and posture;
- Engage in vigorous activity needed for growth and development and good health;
- Discover the relationship between self and body;
- Develop desirable social relationships;
- Develop an adequate degree of satisfaction in and mastery of body movement for pleasure, confidence, and self-esteem;
- Develop appreciation for dance as an art by relating it to experiences in music, literature, painting, and sculpture;
- Appreciate the cultures of other nations; and

- Acquire rhythmical skills which may be used during leisure time.

To achieve the preceding goals, the following supportive conditions or programs are recommended:

- Dance should be an integral part of physical education at all grade levels.
- Opportunities should be provided for young children to develop movement competencies and music skills that they use in creative rhythms.
- All types of dance should be included in the physical education program. The program should provide progression within a grade and from grade to grade.
- Boys and girls should be taught together.
- Dance may be taught in the elementary grades by the classroom teacher or the physical education teacher.
- In the secondary schools, dance should be taught by qualified teachers.
- Dance—especially folk dance—should be correlated with other subjects.
- By early adolescence, supplementary dance experiences should be designed for the interested and talented student. This may be done by offering an elective course in dance.

Dance is a natural means of self-expression. Even before man had a written language, every important phase of life was portrayed or celebrated in the dance. Through the ages dance has been concerned with the basic issues of life and it has reflected the culture of peoples of the world.

In schools today, dance is an essential part of physical education. The medium used in dance—in all rhythmic activities— is body movement. A dance program should begin with development of basic movement skills. A variety of basic movements that use music and rhythm should be provided so that each child can learn to move effectively and efficiently. As children progress in school, they should be taught different types of dance.

> *In the world today, dance as a performing art is enjoying unprecedented interest as demonstrated by a dramatic leap in attendance at performances of all kinds as well as increased support from government, foundations and industry. Simultaneously, a revulsion on the part of many people from the role of spectator has resulted also in a desire to participate in all forms of dance activities, for reasons of sociability, healthful physical activity and artistic expression. Thus there is renewed interest in ethnic dances, in tap dance, in ballet, in folk and square dances and in the creative dance forms. In turn, this interest has an immediate impact on education. Today, we find new demands from the public and students for increased opportunities to participate and to include dance in education programs.*[10]
>
> *Margie R. Hanson*

CLASSROOM MUSIC

GENERAL MUSIC

MUSIC APPRECIATION

GUITAR

CHORUS

BAND

STRINGS

MUSICAL THEATRE

ORCHESTRA

ENSEMBLES

STAGE BAND

MADRIGALS

MUSIC HISTORY AND LITERATURE

MUSIC THEORY

HUMANITIES

OPERA

There's music in the sighing of a reed;
There's music in the gushing of a rill;
There's music in all things, if men had ears;
Their earth is but an echo of the spheres.[11]

Byron

Music

Music in public education should help the student:

- Explore musical roles and experiences upon which aesthetic awareness and personal interests, values, and judgments are built;
- Build concepts that expand the perception and comprehension of the nature, structure, and meaning of music;
- Develop functional understanding of symbols and of forms, styles, ethnic sources, and historical periods of music;
- Relate musical knowledge to subject areas such as language arts, social studies, humanities, and other fine arts;
- Discover and develop musical talent through singing, playing instruments, and engaging in creative activities such as composition and improvisation; and
- Prepare for a musical vocation or avocation, including preparation for advanced study.

To achieve the preceding goals, the following supportive conditions or programs are recommended:

- Musical resources should be used by teachers of all subject areas as tools of the learning process.
- Music should be taught as aesthetic education and for its own intrinsic value as an art form.
- Teaching music and using music require the development of skills and understanding made up of unique concepts based upon aural perception.
- Music should be taught as a discipline and used as a tool by all children in the elementary schools.
- By early adolescence, supplementary musical experiences should be designed for the interested/talented student on an elective basis.
- Choruses, bands, and orchestras provide musical experiences through performance. Secondary schools also should provide opportunities (listening, analyzing, describing, creating, and reading) for exploring a variety of styles, periods, and types of music.

While music can be justified in the school's curriculum for social, psychological, or other non-musical values, the conclusive argument must always return to the satisfactions and rewards derived from aesthetic awareness. Aesthetic experience requires an interaction of the intellect and the emotions. The potential for aesthetic response to music grows in proportion to knowledge and understanding of musical processes. Most human beings "enjoy" music, but aesthetic awareness must be nutured and expanded through a process of music education.

> ...the entire music education enterprise is built on the assumption that musical tastes can be improved, that musical experiences can be deepened, that musical enjoyment can be refined, that musical significance can be made more available to all people.[12]
>
> Bennett Reimer

If understanding oneself and one's fellow men is important, the theatre is relevant; if experiences which exhalt the spirit and cleanse the passions are important, the theatre is relevant; if entertainment which relaxes a man and adds a few moments of laughter to his existence is important, the theatre is relevant.[13]

Garff B. Wilson

Theatre

Theatre in public education should help the student:

- Develop increasing personal maturity, especially as he or she:
  - . . . Works cooperatively with others in theatre operations;
  - . . . Seeks to direct his or her own creative urges toward personally defined goals;
- Demonstrate a growing awareness of relationships which exist between the arts of the theatre and the everyday dramas of human culture;
- Demonstrate increasing knowledge of the historical evolution of the theatre;
- Develop a growing appreciation of the performer as artist and a personal involvement with performance;

- Demonstrate knowledge of the roles which backstage artists and audiences play in the theatrical experience and a personal involvement in those roles.

To achieve the preceding goals, the following conditions or programs are recommended:

- Theatre experiences should be incorporated into the total educational design and operation of the school on a par with other academic disciplines.
- The arts of the theatre should be taught by qualified teachers.
- Theatre experiences should be available to all interested students.
- Theatre study should be presented to all students, at least to the point where they may make a well-informed decision as to whether or not additional involvement is desirable.
- Students should be involved in classroom, performance, and production experiences.
- Students should be exposed to talented amateurs and professionals from outside the school.
- Theatre should be enjoyed as an art; and
- Theatre should be used to serve other educational programs in the school and community.

The comprehensive theatre arts program should be designed to contribute to the aesthetic education of members of the school and the community. Those involved in the theatre program should encourage, initiate, and support interdisciplinary arts activities. They should gladly share their art with other subject areas. At the same time, the art of the theatre should be practiced for its own sake and for the revealing discoveries it helps us make about ourselves and others.

To understand the life of the stage is to confront the drama of culture. In both, we find man making scenes, acting out his problems, manipulating sets, props, costumes, gestures, and language to reveal and to conceal himself.[14]

John Lahr and Jonathan Price

ACTING

DIRECTING

COSTUME DESIGN

SCENE DESIGN

DRAMATIC LITERATURE

TECHNICAL THEATRE

MIME

DANCE THEATRE

THEATRE HISTORY

FILMMAKING

PLAYWRITING

TELEVISION AND RADIO

CREATIVE DRAMATICS

CHILDREN'S THEATRE

PUPPETRY

THEATRE MANAGEMENT

OPERA

MUSICAL THEATRE

ARCHITECTURE

ANIMATION

ART APPRECIATION

ART HISTORY

ART CAREERS

ART CRITICISM

CARTOONING

COMMUNICATION ARTS

COSTUME PRODUCT DESIGN

CRAFTS DESIGN

DRAWING

ENVIRONMENTAL DESIGN

FASHION DESIGN

FOLK ART

GRAPHIC ARTS

INDUSTRIAL DESIGN

INTERIOR DESIGN

FILMMAKING

PAINTING

PHOTOGRAPHY

SCULPTURE

STAGE AND OPERA DESIGN

There is no better deliverance from the world than through art; and a man can form no surer bond with it than through art.[15]
Goethe
Art

Art in public education should help the student:

- Become involved in and more sensitive to visual and tactile experiences;
- Examine design relationships in order to make intelligent decisions that might improve the environment aesthetically;
- Understand how art knowledge and skills can make all man-made objects more beautiful and useful;
- Understand the nature of art and the creative process;
- Develop respect for the creative products of man and what they reveal of his feelings, ideas, history, and cultures;
- Learn to be an intelligent consumer and supporter of art in everyday life and in museums, galleries, and exhibits;
- Work creatively with materials, while acquiring a foundation of basic skills upon which to build a career or to enjoy a leisure-time pursuit of the visual arts or crafts.

To achieve the preceding goals, the following supportive conditions or programs are recommended:

- Students should have opportunities to participate in art experiences in all subject areas and grade levels with appropriate objectives for each level.
- Art programs should give students the opportunity to plan, organize, and produce original works of art.
- Art programs should give students the opportunity to express their own ideas and feelings through the use of art media.
- Art programs should give students the opportunity to experiment with a variety of art materials, tools, and processes.
- Art programs should provide students with experiences in examining and evaluating both natural and man-made objects in their environment.
- Art programs should give students the opportunity to evaluate and critique works of art, both their own and that of other artists.
- Art programs should give students the opportunity to see, read about, and discuss great works of art from a variety of cultures, past and present.

The unique contribution of the visual arts to a comprehensive arts program should be based on a broad range of aesthetic experiences. Those experiences should include such diverse topics as art history and appreciation, the production of art works, the quality of design in consumer products, and the contribution that good design can make to the environment in which each person lives and works.

> ***It has never been more apparent that aesthetic conditioning of one sort or another is constantly at work on our populaces. The impact of mass media, the changing face of the city, the birth of new towns, and the despoliation of natural resources must somehow be brought to the attention of children—and in the most dramatic terms.***[16]
> ***Charles Gaitskell and Al Hurwitz***

The Arts Specialist

The teacher whose academic preparation has focused on one or more of the arts, brings to the classroom knowledge and skills which are different from teachers whose major area of study was not one of the arts. It is good educational policy to capitalize on such specialization for the good of both students and teachers who have specialized in other areas of study.

It should be noted, however, that one may be overspecialized. Knowledge of one's subject matter is only a part, though a most important part, of the attributes of an effective teacher.

Arts specialists may function as interdisciplinary arts education teams that:

- Work directly with students in classes other than those devoted to the arts;
- Help classroom teachers who are not arts specialists discover and develop conceptual relationships which reveal the arts as an integral part of life; and
- Help other teachers develop and apply personal arts skills and creative talents to enhance instruction.

Arts specialists may function individually as arts educators who:

- Bring into the classroom specialized information and artistic accomplishment;
- Teach specialized arts courses such as music, theatre, visual art, and dance; and
- Supervise arts education activities or experiences which occur outside the classroom.

The Regular Classroom Teacher

Most elementary school teachers and many secondary school teachers, whether they majored in one of the arts or not, have had some academic training in the arts. Others may have enjoyed arts experiences in different settings. Any teacher who loves the arts and wishes to provide arts activities for his or her students should be encouraged to do so.

Teachers other than arts specialists may contribute to the aesthetic and artistic education of all students by:

- Identifying artists (musicians, dancers, painters, actors, etc.) and arts resources (organizations, facilities, etc.) in the community and using them as educational resources;
- Making the arts a planned part of all subject disciplines and school life and encouraging their colleagues to do so;
- Making and keeping teaching space(s) aesthetically interesting;
- Encouraging and rewarding students for sharing artistic or creative impulses;
- Making a special effort to direct students who have artistic talent to persons who are best qualified to nuture it;
- Sharing enthusiasm for the arts and being an arts education advocate in the school and community.

The Arts and Our Environment

Our environment consists of "all the surroundings, things, conditions and influences affecting the development of living things." This definition includes both the natural and the man-made physical environments. It also includes an internal and external social environment which largely determines how one shapes his or her life and relationships with others. We hope to maintain and improve the physical environment by keeping the detrimental actions of man to a minimum and by developing in all people an aesthetic awareness of the effects of technology upon this physical environment. The arts and aesthetic education are of critical importance in our struggle to transform and maintain the total environment.

The technology of contemporary society has developed without sufficient sensitivity to land-use patterns and architectural styles. Three-quarters of our population live in cities, many of which show depressing signs of decay. Many suburban housing developments also lack architectural appeal, open spaces, and provisions for individual or community activities.

Appropriate decisions affecting land-use will be made only when the entire population has the aesthetic education and aesthetic sensibilities which help to produce a heightened awareness of environmental problems. Exposure to the visual arts, especially in such areas as architecture, landscape design, and urban planning, can have direct and positive effects upon the physical environment.

All of the arts can contribute to aesthetic education and to the development of an improved environment. As this occurs, each citizen will be better prepared to make the environmental decisions upon which the future welfare of our society depends.

Why Do We Need The Arts?

The following excerpt is from a speech which John D. Rockefeller III gave before the General Assembly of the Arts and Education Council of Greater St. Louis on April 17, 1969.

"The ultimate test of democracy lies in the quality of the artistic and intellectual life it creates and supports."

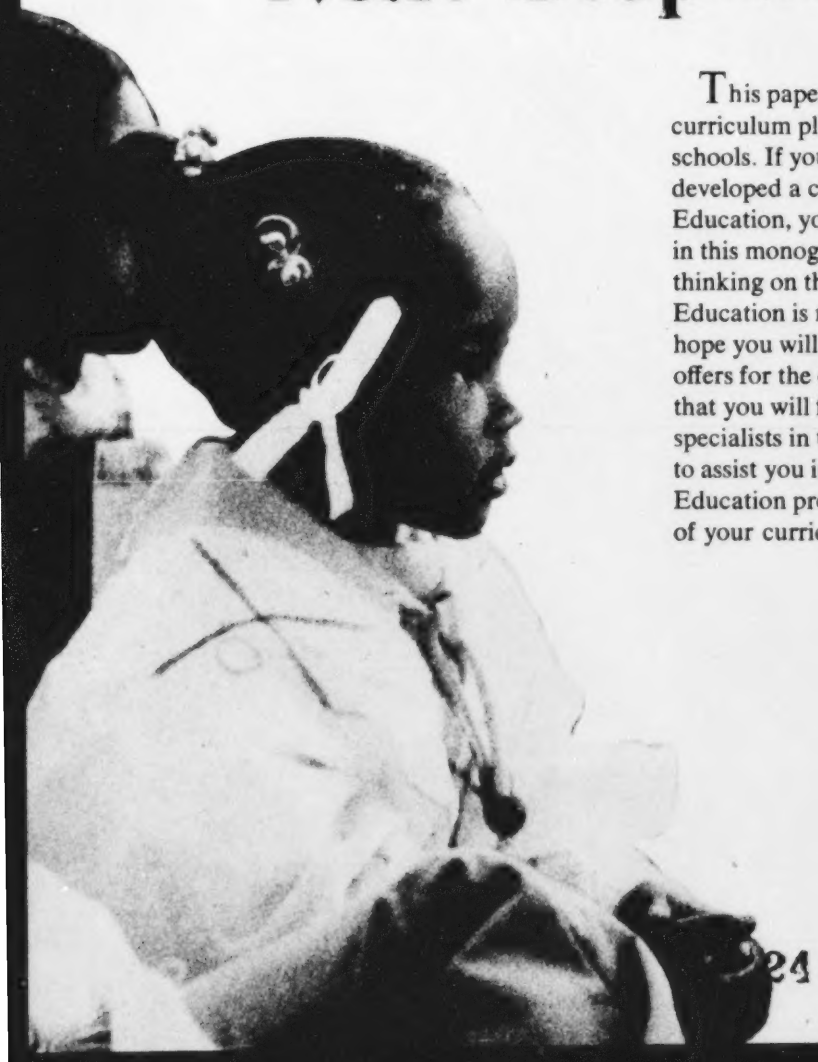
We are not doing very well in meeting that test. Neglect of the arts produces generally low aesthetic standards. This can be seen perhaps most clearly in respect to our environment. We seem insanely determined to pollute the air and poison the water, to pave over the countryside and rape the earth. And in what man builds to replace nature, ugliness predominates. It is not only a matter of allowing blight to set in. We build brand-new blight as well. Just as our dulled senses and conditioned reflexes allow this to happen to our environment, we close our eyes to ugliness in other forms--the ugliness of poverty, of racism, of sickness, or hunger.

I am convinced that the quality of our individual lives and the quality of our society are directly related to the quality of our artistic life. I cannot prove this to you mathematically or in a test tube, but I know it as an article of faith and I know it through experience--and I believe that you know it too.

If we think seriously about the quality of life, we are forced back to the fundamental questions. What is it all about? What are the end objectives of life? What does it profit us if we solve the great problems, but lose our humanism in the process?

If we really care about the dignity of the individual, about his potential for self-fulfillment, then we must have a deep and rich sense of the place of the arts in our individual lives. We need the arts if we are to be whole human beings--full alive and vital and in control of ourselves and our environment. We need the arts as the key to the higher order of things--our cultural heritage, our gift of expression, our creative faculty, our sense of beauty. We need the arts if we are to have discriminating taste, the ability to judge levels of quality in all the works of man. And we need them if we are to have truth--if we are to understand the problems that beset us and if we are to understand ourselves. William Saroyan knew this when he wrote: "The purpose of art is to give the traveling human race an improved map that shows the way to itself."

The Next Step



This paper is intended to stimulate curriculum planning for Arts Education in the schools. If your school or division has developed a curriculum plan for Arts Education, you may find some additional ideas in this monograph that will stimulate further thinking on this important topic. If Arts Education is new in your school or division, we hope you will be aware of the potential it offers for the education of students. We hope that you will feel free to call upon the arts specialists in the Department of Education to assist you in helping to make your Arts Education program an integral and vital part of your curriculum.

Baylor E. Nichols
Project Director

Notes and Acknowledgements

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